

手塚治虫



漫画全集

THE TREE IN SUNLIGHT



2





手塚治虫漫画全集 327

陽だまりの樹 **2**



陽だまりの樹

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CHAPTER 8

A CUSTOMER IN THE NIGHT





SHU TAP TAP TAP TAP



SHU CLACK CLACK
CLACK CLACK CLACK



SHU OOF GAST OOF











WITH SHAKI SHAKI, WOODEN PLANK, PLANK, PLANK, PLANK, PLANK.



WITH A NOISY BARK, BARK, BARK, BARK, BARK.



























THE "WINDING KEY" BECAME POLITICAL MOVEMENT HEADED AFTER THEIR BLOODLINE "WINDING KEY" EMPLOYER, UNTIL THE SAMURAI





FROM SUBURBS OF THE ROCKY MOUNTAIN









BY SHAGROSHIMOTO, AN OFFICIAL OF THE PEASANTS















SFX: MOM CHU-NACH MOM CHU-NACH CHU-NACH MOM CHU-NACH



SFX: MOM CHU-NACH MOM CHU-NACH CHU-NACH





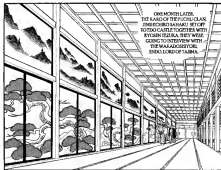
I WANT YOU TO LEAD US A HAND, DOCTOR!



















SEN-002-002



THE TREE IN SUNLIGHT

A manga-style illustration featuring three characters with intense, determined expressions. The character in the foreground is a young man with a shaved head and a small tuft of hair, looking directly at the viewer. Behind him to the left is another man with a serious expression, and above him is a third man with a slight smile. The background is a bright yellow sky with some clouds. The entire scene is framed by a decorative, ornate border.

CHAPTER 8 PRESENTED
BY HAPPY SCANS
TRANSLATED BY
HAHHAAH42
CLEANED BY
WRIGHT
TYPESETTING BY
NETAN
QC BY
KAZUHIKO

WRITTEN BY
OSAMU TEZUKA

2

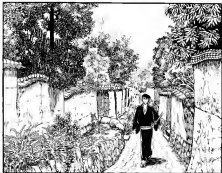
CHAPTER 9

BEFORE THE STORM

















WILL WE BE ABLE TO
COUNT ON SOME SUPPORT?
WHERE WILL WE GET
OUR FUNDING FROM?

COULD I
ASK YOU A
QUESTION?





SEX TRANSLATION: "MORTUARY DOCTOR"













THE HOUSE OF THE DOCTOR







WHEN PHOAN
RETURNS TO EDO,
YOU TWO WILL HAVE
TO EXPLAIN TO ME
YOUR... I MEAN,
IT'LL BE LIKE TO ASK
YOU ABOUT YOUR
FUTURE...

DON'T TELL ME...
I'LL THEN, THANKS
FOR STOPPING BY
MY HUSBAND ABOVE.



MIGHT
HE EVEN
WRITEN
YOU A
LETTER?

UH...
WELL, YES,
I THINK.



HOW PROBABLY?
HOW STRANGE!
I CAN'T
BELIEVE IT!

NOT
EVEN
ONE?



THAT DATE,
WHO DOES
HE THINK
YOU ARE,
MIGHT?



WELL...
NO, SOME
OTHER TIME...
TODAY I
HAVE TO...

WELL,
WON'T YOU
GOING TO
COOK UP?

THAT PHOAN
IS SO INCO-
GRUATE...
SOUNDS
SUCH A
SLACKER...







BARJRO ISURA,
FROM FUCHU!

WHO
ARE YOU,
BRAT?!

WHAT'S
YOUR PROBLEM
YOU WOULDN'T WANT
TO BEAR THE PAIN
BY SWORD,
WOULD YOU?



VERY
INTERESTING...

SO YOU'RE
BRAT...



HEY, IT'S ANO!

OO-WAAGH!



HEY, THERE!

HEY, FLOODING!



HEY, BOSS! BOSS! BOSS!



LET'S
GO OUT TO
THE MAIN ROAD
AND GET THIS
OVER WITH.

NO, NO...
IS THIS THE STYLE
OF HONOUR-ITTO?
VERY GOOD...



WFL GRLS WOOF WOOF GRLS
WOOF GRLS WOOF WOOF



WFL GRLS WOOF WOOF GRLS WOOF GRLS WOOF WOOF



WHEN DO
HE CUT ME?



WHY
HE
WOOF
...



WHY,
WHY
IT...

WHY
WHY
GONE
PLANE...



WHY
WHY
I CAN
BARELY
FEEL IT...







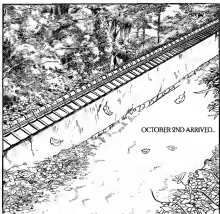


NOTHING, NOTHING...
YOU WERE LUCKY,
ALL THINGS
CONSIDERED...









THE TREE IN SUNLIGHT

A manga-style illustration of three characters is enclosed within a decorative golden frame. The background within the frame is a bright yellow, suggesting sunlight. The character at the top is a man with dark hair tied in a bun, looking slightly to the left. The character on the left is a man with a stern expression, looking forward. The character in the foreground is a younger man with a very intense, angry expression, looking directly at the viewer. The art style is typical of manga, with bold lines and dramatic shading.

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CHAPTER 10

THE EARTH RESOUNDS



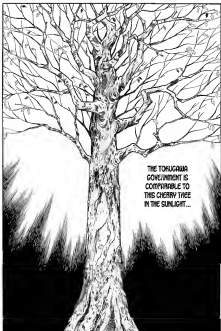
FROM BRIGHT
AND EARLY
THE SKY WAS
CLEAR AND
CLOUDLESS.
THE CHANGING
LEAVES GAVE
COLOR TO THE
STREETS OF HAO
BUT CURIOUSLY
NOROOT
NOTICED THAT
THE SINGING
OF THE BIRDS
RANG OUT
LESS THAN
USUAL.





THE TORIAGE TORIUSAKI CONSIDERS EVIDENCE OF THE TOKUGAWA DYNASTY ADOPTED AN APPROVED NEW RULE.















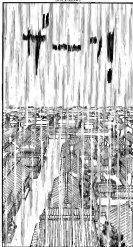






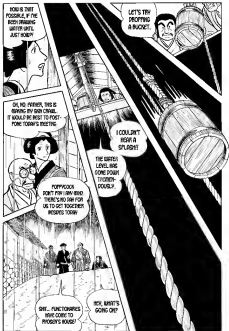


REO: CHAPTER 1













FROM SHOGUN TO SHOGUN



TOO! TOOK! TOOK! TOOK!



TOO! TOOK! TOOK! TOOK! TOOK!









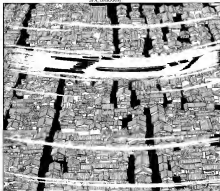
THE BLOODY

THE BLOODY BLOODY BLOODY

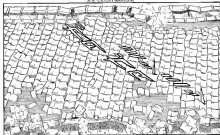


THE BLOODY BLOODY BLOODY





SPX CRASH DISTROM







EVERYONE GET OUT TO THE STREET!

600 MILLION AMERICANS FLEEING



FATHEEEERR!!



HELP
MEEE!



MEEEELP!



NO THINGS GOING RE-
 PRESIDENT, ONE CANNOT
 ADVANCE UNLESS
 SOMETHING LIKE THIS
 TAKES PLACE! GO ON,
 GET GOING! REMEMBER
 THE GREAT KNOWLEDGE
 PART OF IN THE EAST-
 BOUND OF FUTURE!
 BURN!



YES, GRASSHOPPER





THE "RAVENS" UPPER PART OF THE TRADITIONAL JAPANESE DRESSING ROOM



A dramatic black and white illustration depicting a city in the midst of a catastrophic event. The sky is filled with thick, dark, swirling smoke and fire that dominates the upper two-thirds of the frame. Below, the city is shown in a state of complete devastation. Numerous traditional Japanese-style buildings with tiled roofs are visible, many of which are partially collapsed or heavily damaged. Debris is scattered across the ground. In the lower foreground, several small figures of people are seen running or standing amidst the wreckage, emphasizing the scale of the disaster. The overall tone is one of chaos and tragedy.

OCTOBER 2ND, AT
TEN IN THE EVENING,
AN EARTHQUAKE
OF MAGNITUDE 6.9
DEVASTATED THE CITY
OF EDO, DESTROYING
ALMOST THE ENTIRETY
OF ITS EASTERN REGION.
IN AN INSTANT,
TEN THOUSAND
HOMES COLLAPSED
AND A HUNDRED
THOUSAND PEOPLE
WERE LEFT TRAPPED
AMONG THE RUBBLE.
TO MAKE MATTERS
WORSE, THIRTY FIRES
BROKE OUT

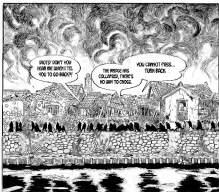






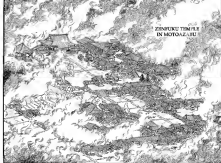


















OPEN
UP.



WHAT A
FOOLISH
MAN..

.....



WHAT I WANT TO KNOW IS
WHERE MISS O-SAN IS.

ARRIVING
NOW!

NO OTHER WAY,
I HAVE TO FIND OUT
IF SHE'S ALL RIGHT.

SO SHE'S TAKEN
REFUGE IN SOME
OTHER PLACE..



LIFE VARIOUS
POSSIBLY PLANNING
AND FIGHTING
THROUGH
TAKING
BOMB..

IT'S AT LEAST
TWO AND A HALF MI
FROM THE DOGSH
MONASTERY
DO YOU HAVE
THE WHOLE
STRATEGY?



AND WE WOULD
HAVE TO TAKE
CARE OF THE
POOR
OURSELVES.

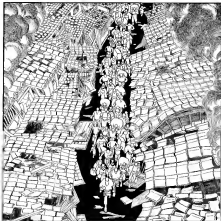
I'M SORRY FOR YOU,
BUT IF WE OPEN
THE TEMPLE, PEOPLE
WILL BEGIN TO TEAR
IT APART AND THERE
WILL BE EVEN MORE
DEATHS..



WHY WOULD SHE HAVE
LEFT THE TEMPLE?









THE WALLAGE



THE WALLAGE



















SHE'S HERE!







SEN. COUP COUP COUP COUP COUP









THAT'S THE REASON...
THAT I DON'T COME
FOR SAKURAI...



BUT YOU ARE
THE ONES
THAT MADE
US...



...DON'T JUST
DEGRADE
OURSELVES
TO SLAVES!



WE
SAKURAI...



...YOU DON'T
THINK I'M
NO GOOD
FOR YOU?



WOMEN HATE WAR,
WE HATE THAT PEOPLE
DIE. IF I HAD SONS,
I'D HATE FOR THEM
TO GET CAUGHT UP
IN A BATTLE.

I'M SORRY
FOR HAVING
UPSET YOU



THAT'S
WHY
I WANT
TO ASK
YOU...

I'VE COME TO
UNDERSTAND
THAT YOU HAVE
A GOOD HEART,
MR. BUWA.

















THE TREE IN SUNLIGHT

A manga-style illustration featuring three characters with intense, determined expressions. The character in the foreground is a young man with a shaved head and a high ponytail, looking directly at the viewer. Behind him to the left is a man with a beard and a stern expression. Above them is another man with dark hair, looking off to the side. The background is a bright, hazy yellow, suggesting a sunset or sunrise. The entire scene is framed by a decorative, ornate border.

CHAPTER 10 PRESENTED
BY HAPPY SCANS
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HAHHAH42
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WRITTEN BY
OSAMU TEZUKA

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Chapter 11:

Abe, the Elder



IN THE MORNINGS OCTOBER 1983
THE PLAINS WERE VIRTUALLY TOTALLY
CLEARED. HOWEVER, THE NUMBER
OF FATALITIES CLIMBED TO 4,000 AND
THE DISTRICT OF FUKUOKA AND
SOME TERRITORIES HAD BEEN LEFT
ALMOST COMPLETELY IN RUINS.



THE BAKUTU SET UP
FIVE "HELP STATIONS"
FOR THE VICTIMS
IT'S SAID THAT 30,000
PEOPLE RECEIVED
RICE RATIONS



AS THERE WEREN'T ENOUGH COFFINS,
THEY USED WATER AND SACK BAGGELS
TO TRANSPORT THE CORPSES TO THE
TEMPLES. THE WOUNDED PILED UP
IN THE STREETS, AND THE DOCTORS
COULDN'T KEEP UP WITH
TENDING TO THE MARRIS





FOR THE LAST THREE MONTHS ONLY, BEARDSQUAVER HAS SAID 100 PEOPLE GET A CLUMP OF HAIR















EVEN THOUGH THE
SWORDSMAN NO LONGER
HOLDS STRENGTH, EVEN
IF IT'S MINIMAL, I WON'T
LOSE THIS PROMISE

I'M PROUD
TO HAVE BEEN BORN
IN THE HOUSE OF
A SWORDSMAN



THIS
O-SOUL...



THIS IS MY
MISSION,
MY LIFE.



THIS
O-SOUL...

HE KEEPS
REPEATING
THE NAME OF
A BOY IN HIS SLEEP...



THAT
BOY...!

I WON'T
ALLOW OUR
RELATIONSHIP
TO END HERE

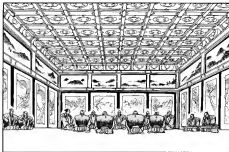


I'VE BROKEN
MY PROMISE...

BUT
I'LL STILL
PURSUE HER
MY ENTIRE
LIFE!









IN TOKYO, JAPAN, FIRST WORLD WAR SERVICE SOLDIERS IN THE 1920S













SIX FLUSH

After the
earthquake
things went
back to normal
and the new
year arrived.



SIX FLUSH



SIX CHIFF-CHIFF CHIFF-CHIFF CHIFF

THREE
MONTHS
LATER...





SIX CLACK CLACK

SIX THIRACK THIRACK THIRACK



SIX KATTAHON KATTAH







005 104









[SFX: KAPOOOOM!!!]



TELL ME WHAT'S UP
WITH YOU, MORGAN.
YOU DON'T SEEM THE
SCARY FROM HALF
A YEAR AGO!



IN "CHAI" IS A TYPE OF ICE PONG-LIC.



















IGNORANCE PRODUCES
FORES, FORES ONE RISE TO
ARGUMENT, ARGUMENT CREATES
YOUR INTEREST POSITIES.
IF ONE REGARDS HIS CHANCE,
HE CONSIDERS FORES.































THE AREA IS SO SMALL WHERE THE LOCALS ARE RESPONSIBLE FOR MAINTAINING PUBLIC ORDER (EQUIVALENT TO PRESENT-DAY POLICE) WOULD CLATTER.













SHE SAYS





SIX FIVE SEVEN



SIX EIGHT

THE TREE IN SUNLIGHT

A manga-style illustration featuring three characters with intense, determined expressions. The character in the foreground is a young man with a shaved head and a high ponytail, looking directly at the viewer. Behind him to the left is another young man with dark hair, also looking forward. In the background, slightly to the right, is an older man with a beard and a topknot, looking off to the side. The background is a bright yellow sky with some green foliage at the bottom. The entire scene is framed by a decorative, ornate border.

CHAPTER II PRESENTED
BY HAPPY SCANS
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HAHHAAH42
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OSAMU TEZUKA

2

CHAPTER 12

THE DECISION









BPM: 120



BPM: 120

BPM: 120





SEKI: AAAAAAHHH



SEKI: THING





AN EARTH-
QUAKE!
GET US OUT
OF HERE,
PLEASE!

HEEELP!!



BY SPECIAL
CONSIDERATION
OF LORD
MAGARNO
SHE . . .

YOUR
SENTENCE WILL
BE REPORTED
TO THE KING.
DO YOU
UNDERSTAND?

WE WILL
POSTPONE
THE INQUIRY
UNTIL YOUR
CRIME AND
RETURN YOU
TO THE
FUCHI
HILL.

WHY?!



THEY'RE
GOING TO
INTERROGATE
YOU!

MANITRO
IBUYAL!



WE'D PREFER THAT
A PAIN IN THE NECK LIKE
YOURSELF LEAVE AS
SOON AS YOUR
INTERROGATION
IS OVER!







MY FATHER





WIFE: ITCHIE! ITCHIE!





FATHER EXCLAIMED





UNEXPECTEDLY
HAPPY
WAS GRANTED
AMNESTY FROM
HIS CONFINEMENT
IN MARCH OF
THE THIRD YEAR
OF ANGE
WELLS MORE
AN ORDER FROM
THE COUNCIL
OF ELDER
AUTHORIZED
HIM TO RIDE
SCREEN



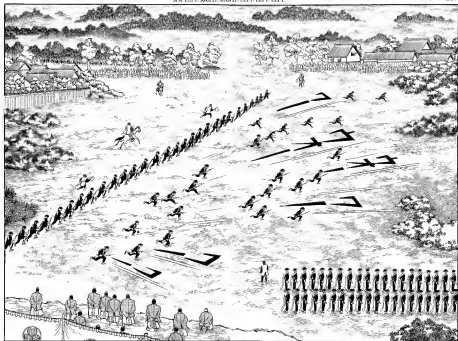
MS CLIPLOP CLIPLOP CLIPLOP CLIPLOP





Abstract







THE BATTLE!



THE BATTLE RAGES FURIOUSLY!



FIRE!!



CHARGE!



THE WARRIOR



TODAY IS THE FIRST DAY

AND THEY TRAINING IN THE FOREIGN DISCIPLINE EVERY DAY!!







読者の皆さまへ

『手塚治虫漫画全集』の作品の中には、アフリカの黒人や、東南アジアの人々をはじめ多くの外国人の姿が出てきます。それらの絵の一部は、いかにも米國発刊当時の姿だったり、過去の時代を誇張していて、現在の状況とは大きな違いがあります。最近、このような描き方は黒人や一部の外国人に對する人種差別であるという指摘がなされております。こうした絵に不快感を覚え、怒聲されていると感じる人がいる以上、私たちはその声に真摯に耳を傾けなければならぬと思います。

しかしながら、人々の特徴を誇張してパロディ化するということは、漫画のユートピアの最も重要な手掛のひとつです。手塚作品では特にそれが顕著で、多くの国の人がパロディ化の対象になつています。また作者は人間に限らず、動物の世界から想像の世界のものたちまでもユートピアたつぷりにキヤラクター化しています。それは作者の前向きできつ外ではなく、彼の癖は實際よりも数倍大きく描かれています。また作者はつねに文明と非文明、先進国と発展途上国、権力者と弱者、金持者と貧乏、読者と読者など、すべての階級と対立は絶えずあるという信念を胸につづり込んで、物語の底には強い「人間愛」が流れています。

私たちが今あえてこの「手塚治虫漫画全集」を刊行しつづけるのは、作者がすでに故入て作品の改訂が不可能であることと、第三者が故人の作品に手を加えることは、著作者人格権上の問題もあることとながら、当該問題を考へてゆくうえでも決して適切な取組とは思ふないこと、加えて私たちには日本の文化遺産と評価される作品を守つてゆく責務があると考えます。もとより私たちは地球上のあらゆる差別に反対し、差別が無くなるよう努めてまいります。それが出版に携わる者の責任であると考えます。読者の皆さまも、この手塚作品に接するものを契機に、きまづきな差別が存在している事実を認識し、この問題への理解を深めてくださいますようお願いいたします。

あなたは、この『手塚治虫漫画全集』を読んで、どんな感想をお持ちになりましたか。

編集部では、この手塚先生の全集について、読者の方たちのご意見をお待ちしています。

「意見、読後の感想を左記のところあてに、としどしお知らせください。」

東京都文京区音羽二一二二―

（郵便番号 一一二一〇）

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手塚治虫漫画全集 111

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(ワ)

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《著者紹介》本名、詔。1928年11月3日、大阪府豊中市生まれ。大阪大学医学専門部卒業。医学博士。1946年「マッちゃんの日記帳」でデビュー。1947年「新宝島」が大ヒットする。以来、日本のストーリー漫画の確立に尽くす。また、アニメーションの世界でも、大きな業績を残す。代表作に「鉄腕アトム」をはじめ「リボンの騎士」「火の鳥」「ジャングル大帝」「ブラック・ジャック」「アタタ」「アドルフに告ぐ」等がある。



講談社
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安政二年、伊武谷万二郎は、江戸を襲った大地震で、民衆を安全な場所へ誘導するという手柄を立てる。一方、手塚良伯は、奥医師達の激しい妨害の中、娘婿の大槻俊斎（おおつきとしざい）らと共に、種痘所の江戸設立に向け、頑張っていた!!

〈装幀〉橋本正三・田形 真

THE TREE IN SUNLIGHT

A manga-style illustration featuring three characters with intense, determined expressions. The character in the foreground is a young man with a shaved head and a high ponytail, looking directly at the viewer. Behind him to the left is another man with a beard and a stern expression. To the right, a third man with dark hair is visible in profile, looking towards the left. The background is a bright, hazy yellow, suggesting a sunset or sunrise. The entire scene is framed by a decorative, ornate border.

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